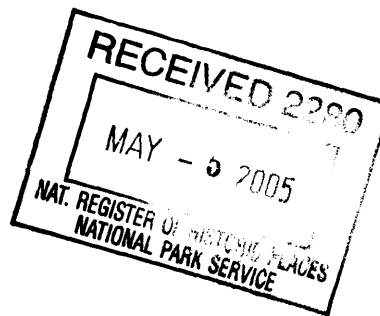


NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



1. Name of Property

historic name Break O'Day Farm

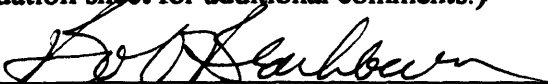
other names/site number Metcalf, Augusta, Farm Metcalf Museum

2. Location

street & number 1/2 mile SE of intersection of E0860 Rd and N1750 Rd. not for publication N/A
city or town Durham vicinity X
state Oklahoma code OK county Roger Mills code 129 zip code 78642

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☐ nationally ☒ statewide ☐ locally. (N/A See continuation sheet for additional comments.)

 5-2-05
Signature of certifying official Date

Oklahoma Historical Society, SHPO
State or Federal agency and bureau

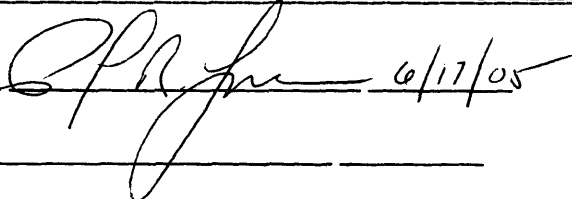
In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

☒ entered in the National Register  6/17/05
☐ See continuation sheet.
☐ determined eligible for the
National Register
☐ See continuation sheet.
☐ determined not eligible for the
National Register
☐ removed from the National Register
☐ other (explain): _____

 Signature of Keeper Date
of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property (Check only one box)

- ☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing	
<u>10</u>	<u>8</u>	buildings
<u>7</u>	<u>0</u>	sites
<u>2</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>19</u>	<u>8</u>	Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing: NA

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☒ B Property is associated with the lives of persons significant in our past.

☐ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

☐ A owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or a grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☒ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ART

Period of Significance 1893-1971

8. Statement of Significance (Continued)

Significant Dates 1893
1896
1897
ca. 1945

Significant Person (Complete if Criterion B is marked above)
Metcalf, Augusta I. Corson (1881-1971)

Cultural Affiliation _____

Architect/Builder Metcalf, Howard D., builder

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS) N/A
☐ preliminary determination of individual listing (36 CFR 67) has been requested.
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☒ Local government
☐ University
☒ Other

Name of repository: Primary location of data is the Metcalfe Museum, Durham, Oklahoma. Location of additional data is Roger Mills County Courthouse, Cheyenne, OK; Oklahoma Historical Society Archives, Oklahoma City, OK; and Suzanne Kelley, West Fargo, North Dakota.

10. Geographical Data

Acreage of Property 80 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing	
1	<u>14</u>	<u>419650</u>	<u>3957740</u>	3	<u>14</u>	<u>420420</u>	<u>3957350</u>
2	<u>14</u>	<u>420420</u>	<u>3957740</u>	4	<u>14</u>	<u>419640</u>	<u>3957340</u>

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Suzanne Kelley, MA

organization _____ date February 4, 2004

street & number 3803 Willow Rd. telephone 701.799.3064

city or town West Fargo state ND zip code 58708

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state ____ zip code _____

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 9

Break O'Day Farm
name of property
Roger Mills County, Oklahoma
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NARRATIVE DESCRIPTION

SUMMARY

Located in Western Oklahoma, the Break O'Day Farm is approximately thirty-three miles west of the Roger Mills county seat in Cheyenne, Oklahoma, six miles from the eastern Texas-western Oklahoma border, and about three miles south of Highway 33. The Break O'Day Farm is situated on mixed-grass plains-land within the northern boundary of the Black Kettle National Grassland. Rolling hills and plains with deposits of red sandstone, siltstone, gypsum, and shale lie just the beneath loam and clay soils. Buffalo grass, little bluestem, and grama grasses covered the ground in 1893 when Edward Grundy Corson filed for patent on 160 acres; in later years his wife, Mary Ann, and daughter, Augusta Isabella filed for additional acreage. Sand plums and sumac grew in the sandy soils near the waters of the Washita River and Turkey Creek that form a "Y" in the property, and in the next more than seventy years, this property supported farming and ranching enterprises. A gravel roadway now leads up to the farm; buildings and building remains are situated in their original locations, representing growth and change of this one-family farm from 1893 until the death of Augusta Isabella Corson Metcalfe in 1971. Changes made to the Break O'Day Farm have been functional and necessary, and represent the organic growth of a plains farmstead. The area remains an excellent example of subsistence-farm life that occurred in Western Oklahoma from 1893 to 1971.

Unlike most farms in the region, the Break O'Day Farm remained a subsistence farm into the twentieth century. The farm was rich in produce under the care and labor of the Corson/Metcalfes. In 1895 they grew and harvested: beets, lettuce, carrots, onions, peas, various herbs, more than 100 tomato plants, cantaloupes, radishes, sweet corn, and more than 80 sweet potato plants. Augusta Metcalfe kept up the tradition of keeping large gardens but also experimented with plants new to the area. She kept an extensive orchard with several kinds of apple trees and one pear tree. In 1952 she decided to try a dozen new kinds of trees, and so she ordered, "3 English walnuts, 3 crepe myrtles from Talequah [Oklahoma] Nursery [and] 2 Colorado Spruce (blue) 2 Irish Junipers, 2 Blk hills[sic], Sears Roebuck shipped from Iowa... fine condition." In addition to produce and orchard items for the house, Augusta Metcalfe kept fields of kaffir corn, broom corn, millet, and hay. Often she was the only person in her fields to tend the crops. As her son, Howard, matured, notable construction—all homemade—began to improve the farm. Howard's work shows remarkable folk inventiveness and is representative of subsistence farming at its self-sufficient best. Though the family did venture into dairy cattle for a while, the Break O'Day Farm was never a commercial farm; indeed, it was maintained for decades as a fine example of subsistence farming.

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Break O'Day Farm,
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The Oklahoma State Historic Preservation Office designated Break O'Day Farm as an Oklahoma Centennial Farm in 1995. This designation is reserved for farms and ranches that have been occupied by family members for at least one hundred years and that have existed as working farms or ranches for at least forty years.

Break O'Day Farm has nineteen contributing features and eight non-contributing features. The main contributing feature is the home in which Metcalfe lived from ca. 1945 until her death in 1971. Surrounding her home, other contributing features include the remains of the rock house in which she lived from 1897 until about 1945; chicken, brooder, and milk houses; a granary and windmill; barns (one used as a blacksmithing shop); cattle sheds; a lumber mill; the remains of a stock tank, cooling house, dam, trash pit, and two rock quarries; and the burial site (1920) of Metcalfe's mother. Non-contributing features include a modern museum built in Metcalfe's honor and an on-site caretaker's home.

DESCRIPTION

Break O'Day Farm is five miles straight southeast of Durham, Oklahoma, the nearest city, and fifteen miles northwest of Cheyenne, Oklahoma (about thirty-three miles by highway), the county seat of Roger Mills. The original homestead is comprised by the following description:

All of the east one-half and southeast quarter of the southwest quarter of section 19; and
All of the northwest quarter and north one-half of the southwest quarter of section 20; and
All of the northeast quarter of the northwest quarter of section 30, all in Township 15 North,
Range 25, WIM [West of the Indian Meridian], Roger Mills County, Oklahoma, containing 640
acres.

A portion of this legal description equaling eighty acres, wherein the contributing and non-contributing features are found, comprises the Break O'Day Farm nomination. An improved gravel road leads to the farm complex following section line divisions. Visitors to the complex, now open to the public as a museum/research facility, have access to all of the features, both contributing and non-contributing (except for the caretaker's house, wherein the caretaker resides year-round). The main house, constructed ca. 1945 of homemade cinder block, is two-story; sandstone taken from the original rock house serves as its foundation. Red sandstone also forms the chimney, visible on the east outside end of the house; the chimney is decorated with an inset, sculptured horse created by Metcalfe. Built by Metcalfe's son (prior to his leaving for military service in the Pacific), the main house has two additions, one ca. 1948, and the second ca. 1950. The 1950 addition served as living room, art studio, and exhibit hall for Metcalfe's paintings.

From the main house, several of the contributing and noncontributing features are located in an oval-shaped complex. Sixty feet southwest of the main house is the pioneer house. Thirty feet south of the pioneer

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house is the Blue Goose Saloon, the only surviving building from the town of Hamburg where the Corsons/Metcalfes and other residents of the area received their mail and did their shopping in the late 1800s and early 1900s. Fifteen feet west of the Blue Goose Saloon is a pole barn. Due south of the Blue Goose Saloon is a metal building used for storage of miscellaneous furnishings and items owned by the Metcalfes, labeled and set out as museum displays. Forty-eight feet east of the metal building is a second barn, with interior stalls and troughs. A third barn, used for storage and as a workshop and blacksmithing shop, stands a few feet west of the second barn. Twelve feet south of the blacksmithing shop is a movable granary; forty-eight feet south of the blacksmithing shop stands a milk house on a poured concrete foundation. A few feet from the milk house is a homemade windmill that provided cool water via gravity-flow pipe to the milk house; from the milk house, water flowed, again via gravity-flow, to a stock tank constructed of native red sandstone. A major portion of the stock tank remains intact. A single slope, pole-barn cattle shed abuts the southeast portion of the stock tank. A moveable brooder house, set on railroad ties, sits six feet southeast of the cattle shed and nineteen feet south of the windmill. Seventy-five feet due east is the chicken house, a permanent construction set on a concrete foundation. Due west of the chicken house is an irrigation pond; an earthwork dike is still extant.

West of the complex, 250 feet southwest of the first barn, is the Woodpecker Lumber Company mill (a mill built by Howard Metcalfe and used as part of the family farm/ranch operation beginning in 1939). Ninety feet north by northwest of the lumber mill is a rock quarry. West of the lumber mill and quarry are the remains of a cooling house, adjacent to water source and place where water has been dammed in the past. Thirty-three feet north of the remains is the south end of a north-south trash pit. North by North-East of the trash pit, and due west of the main house is a grave site, located on a hill that overlooks the complex area. West of the gravesite and on the other side of the hill crest, built into the west slope, are the remains of the original rock house, home to the Corsons/Metcalfes from 1897 to ca. 1945. East of the rock house remains is a second quarry. Disturbed ground in this same area indicates possible out-building sites.

Returning to the main-house complex, thirty-two feet east of the blacksmithing shop is a cattle shed with poured concrete foundation on three sides. Due north eighteen feet from the blacksmithing shop is the Carriage house, made of homemade cinder blocks, and now used for additional museum exhibits of farm equipment and photos. Seven feet east of the Carriage house is a Butler shed, used for storage. The northwest corner of the Butler shed is ninety feet southeast of the main house, thus completing the oval of the complex. Seventy-two feet northeast of the Butler shed is the southwest corner of the Augusta I. C. Metcalfe Museum. The Caretaker's house is north by northeast of the Metcalfe Museum.

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Break O'Day Farm,
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CONTRIBUTING and NON-CONTRIBUTING RESOURCES

Feature 1.Contributing

Main House, built ca. 1946

GPS Coordinates from east end of building N35* 45.682' PHOTOS: 1, 2
W99* 53.093'

The Main House is L-shaped, the original structure being square and two-story, with single story additions extending to the east that gives the entire building its L-shape. A shed-roofed, open-walled addition exists at the west end of the house.

Original Main House: Sandstone rock, taken from the original rock house located on this same property, forms the foundation of the Main House. The east to west dimension of the Main House is twenty-six feet, and the north to south dimension is thirty feet. The wall height is ten feet from foundation to eave. The walls are constructed of homemade concrete blocks made by Howard D. Metcalfe from local materials; each block measures 18" long x 8" high x 8" deep. The north wall has three basement windows with three panes in each window. Two additional windows measuring 2' 4" x 4' 4" are horizontally set. Each has intact original wood frames with aluminum inserts set into the frames. Another window, vertical with double hung-sash and measuring 5' x 2' 10", has an aluminum insert for storm window; the original wooden window frame is still intact. The main entry is on the south wall of the Main House and opens to the living room of the main floor. Steps of poured concrete lead up to the porch built on 2" x 6" boards with 2" x 4" stud framework. The base of the porch is native sandstone. The porch railing is fashioned from 4" pipe; a homemade iron boot-scraper, constructed of a blade welded to horseshoes, is at the top of the stairs. A rail constructed of a metal bed-frame with an inset of the Corson/Metcalfe brand rests on a horseshoe base at the east edge of the porch. The porch measures eight feet deep (north to south) and twelve feet wide (west to east). The front door of the Main House is of original wood, measuring 2' 10" x 6' 10"; an aluminum storm door protects the entry. To the left (west) of the front door are two, original, double-hung sash windows with aluminum storm windows added. Each window is 5' 4" wide x 4' 10" high. To the right of the doorway (east) is one original, double-hung, sash window, 2' 6" wide x 4' 10" high. A smaller window is visible at the basement level. A shed roof (one slant) covered with galvanized metal covers the porch area. An addition to the porch roof faces west and is made of green fiberglass. The west wall has two basement windows, and three windows for the main floor. The three larger windows are double-hung sash, 4' 8" high x 2' 8" wide. All of the windows are original, with aluminum storm windows added for protection. A lean-to, shed-roofed addition measuring 19' x 19' is attached to the west wall. The lean-to's roof is supported by 3" iron pipe set in concrete footings. A low concrete block wall defines the north and west sides of

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this addition. Screens extend from the concrete block walls to the corrugated metal roof. This addition is open-air, and was probably used as a carport. The south face of the lean-to is open with no screen or concrete block wall. The west wall of the lean-to intersects a 6' 4" diameter cistern. The cistern is composed of poured concrete and chunks of sandstone. The east wall of the Main House has a second entry, this one providing access to the basement of the Main House where Augusta Metcalfe had her private residence and art studio. Two windows are on the left (south) side of the door. A third window, now closed off and used as a storage area, is to the right (north) of the door. The east wall is re-faced with stucco. The roof of the Main House is a gentle-sloping gable, aligned north to south. The gable above the concrete wall is wood shingle. An attic vent with metal enclosure juts out of the north gable. From eave to roof peak is an additional six feet. Howard Metcalfe, son of Augusta Metcalfe, built the Main House, welded its decorative features, and constructed the additions described below.

First Addition: The east wall of the original Main House was torn down, ca. 1948, to add an enclosed entrance leading to the basement and main floor. The rock and homemade cement block foundation along this wall was replaced with commercial cinderblock. The homemade cement blocks were recycled as internal walls and dividers in the addition. The stairway and landing to both levels of the home are made of poured concrete. This addition is 11' 8" wide (west to east) and 11' high to the eave. The north wall has an original wooden door with an aluminum-frame storm door. The door measures 2' 10" x 6' 10". The door is flush with the east end of the addition. A window, west of the door is 3' 6" high and 2' 8" wide; the bottom half of the window is covered with commercial block and stucco, but still visible from inside the addition (the inside of this window is located in an interior walk-in storage closet). The south wall also has a door, 2' 10" x 6' 10" of original wood and aligned directly south of the door in the north wall. This door also has an aluminum storm door. A pair of windows, each with four panes and measuring 2' 8" wide and 3' 6" tall are situated to the west of the south door.

Second Addition: The "East Room" (as the Metcalfes called it) was added circa 1950. The north wall measures 26' east to west. North to south, the east wall measures 17' 8". The East Room sits on concrete pier foundation. The center of the east wall has a sandstone chimney, 5' 10" wide and 2' 6" deep at the base. The chimney narrows in stair-step fashion as it nears the eaves and then continues straight up; inset in the sandstone is an original figure of a white horse, made by Augusta Metcalfe, and located in the center of the stair-step configuration. (The inside fireplace is constructed of sandstone and measures 4' 10" wide and 4' tall; the mantelpiece is axe hewn.) Windows are located on either side of the sandstone chimney, each measuring 18" wide x 3' 2" tall. These are original metal windows that crank open. The north wall has two windows located high in the wall, 6' 7" from the floor to the bottom of the windows; each window measures 2' 8" wide and 3' 6"

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tall. A wooden door on the south wall measures 2' 10" x 6' 8"; an aluminum storm door protects the original wood door opening. A metal-framed window is located west of the door; the window measures 18" wide x 3' 2" high. The window is meant to crank open, but it no longer does so. East of the door on the south wall is a metal frame picture window, sunk into concrete. The window is 5' 8" wide and 4' 2" high; there are 16 panes; 2 sections are meant to crank open.

The main house is a significant structure. Built in the early to mid-1940s, its original construction is symbolic of a subsistence lifestyle supported by thrift and ingenuity. Howard Metcalfe poured cement (made of on-site sand) to form each concrete brick used in the original portion; rough wood sawed and planed at his own mill on the same property forms solid rafters and beams. The house, with its additions stands sturdy and sound in its original location.

Feature 2.Non-Contributing

Pioneer House, ca. 1900, altered and moved

GPS Coordinates from front porch, facing east

N35* 45.669'
W99* 53.110'

PHOTO: 3

The Pioneer House (originally belonging to the Gillespie family) is located approximately 60 feet southwest of the Main House. The Pioneer House sits on a moveable foundation of wood timbers. It is a wood-framed house with corrugated metal roof. The exterior is sided in horizontal masonite. The south wall measures 12' west to east as does the original north wall; the house is 24' north to south along the east wall. An addition, 4' (west to east) x 16' (north to south) extends the back of the house an additional four feet, and gives the house an L-shaped configuration. Windows have wooden frames with aluminum window insets. The roof is gabled north to south.

Prior to 1940 the house was moved onto acreage belonging to the Metcalfe's in order to assist another family who could not afford the taxes if the house was kept on their own property. The other family lived in the home for several years at its location near the northwestern portion of the Corson/Metcalfe farm. After the pioneer house was vacant for several years, Howard Metcalfe relocated it (ca. 1960) to the Break O'Day Farm complex where it now stands. Because the house was moved from its original site it is not eligible as a contributing feature.

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Feature 3. Non-Contributing

Blue Goose Saloon, ca. 1900, moved

GPS Coordinates from front door, facing east N35* 45.656' PHOTO: 4
W99* 53.110'

The Blue Goose Saloon, the last remaining structure of the former nearby town of Hamburg, is located 30 feet south of the Pioneer House. The Blue Goose sits on a poured concrete foundation. It is a wood-frame building with an exterior of narrow, horizontal wood siding. West to east walls measure 14' 6" and north to south walls are 24' 4". The south wall has one double-hung sash window; it is wood framed and original to the structure. The west wall has its original wooden door; a window is inset into the door. No wall windows are located at this end of the building. The north wall has two double-hung sash windows, original to the building. The front door is located on the east wall; the door is of wood original to the construction of the Blue Goose, and has an inset window. To the left (south) of the door is one double-hung sash window. The gable runs west to east and is covered with corrugated metal roofing. The Blue Goose is 110 feet from its northeast corner to the main house.

The architectural integrity of this building which dates back to at least 1907 is intact. The Blue Goose Saloon was moved onto the Metcalfe Farm property in 1998; the move was funded by donation and community support. This building is unique and the only surviving structure from a once prosperous town where the Metcalfe's shopped, banked, and posted their mail at the turn of the century. The Blue Goose is featured in one of Augusta Metcalfe's more popular paintings. Because it has been moved from its original location it is not eligible as a contributing feature.

Feature 4. Contributing

Pole barn, built ca. 1950

GPS Coordinates from northeast corner of pole barn N35* 45.657' PHOTO: 5
W99* 53.117'

The pole barn measures 36' north to south, and 30' west to east; its northeast corner is 15 feet west of the Blue Goose Saloon. A lean-to on the west side adds another 15', making the total west to east measurement

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45'. The roof is corrugated metal; 6 poles, in a north to south alignment, support each of the east and west eaves. Additional poles are located along the north wall eaves and to support the lean-to.

The Metcalfes used the barn to protect stacked hay. Livestock being a substantial portion of their subsistence living, the structure is representative of the need to store large quantities of hay from each year's harvest to last stock through the winter. It is presently used as shelter for antique farm implements representative of the equipment used by the Metcalfes.

Feature 5.Non-Contributing

Metal building, (unknown construction date, less than 50 years old)

GPS Coordinates-at front door, north wall

N35* 45.653'

W99* 53.108'

PHOTO: 6

The metal building is located 36 feet south of the Blue Goose Saloon. It is formed of wooden framework, covered with metal siding, and set on poured concrete foundation. The south and north walls measure 18' and the north and south walls measure 13'. The front door faces north; windows are located on each side of the door.

The metal building is presently used as a storage and display facility for the Metcalfe Museum. Domestic items used by the Corson and Metcalfe families are displayed here and open to public viewing.

Feature 6.Contributing

Barn, built ca. 1950

GPS Coordinates-at the northeast corner

N35* 45.651'

W99* 53.087'

PHOTO: 24

This barn is 48 feet east of the metal building and 156 feet south of the Main House. It is constructed of wood frame with corrugated metal exterior. A center bay runs west to east; lean-to, pole-supported bays are located on the north and south sides of the center bay. Each bay measures 15' wide in concurrent sections running north to south. The east and west walls (including the width of all three bays) measure 45'. The grain troughs run west to east along the inside center bay; this bay was open to livestock and equipment passage. The troughs are braced with cottonwood. The north bay has poles for support; both the south and north bays are enclosed on the east and west walls with corrugated metal; the north wall of the north bay is open.

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Horses and cattle provided cash sources for the Metcalfes. Augusta Metcalfe trained horses for riding and for pulling carriages. The multiple number of barns on the premises, including this one with troughs protected from inclement weather, are indications of the livestock's importance to the family. Augusta and Howard Metcalfe built this barn and all others located on the property. The barn is not used for feeding livestock anymore, though its condition is stable enough after one-half century to still be put to use; the barn is open to the public for viewing.

Feature 7. Contributing

Pole barn workshop, built ca. 1945

GPS Coordinates from northeast corner

N35* 45.653'

W99* 53.077'

PHOTO: 7

Located 22 feet east of Feature 6 (Barn), this pole Barn is also located due south of Feature 24 (Carriage House). The west to east wall measures 22'; its total measurement, north to south, is 50'. Looking at the structure from the west, the center and original structure measures 15' and is set on a poured concrete foundation. This portion of the building is roofed with wooden shakes. To this original structure, on the north end, is added a 12' open lean-to supported with poles. The south end of the structure has a 27' gable-roofed addition that extends over part of the original structure. This area housed the workshop (automobile and farm equipment), the blacksmithing shop, and was a place where lumber and pipes were stacked and stored.

Shelves line the walls of the carriage/automobile/machinery work station inside this barn. Materials such as lumber and pipe were stored here, and a few pieces still remain. There are also cabinets and shelves for holding tools, and as was the habit of the Metcalfes, handwritten notes are made in pencil on doors and support beams indicating when maintenance was performed or parts were ordered. Included in this work area is a section where Howard performed blacksmithing duties. A long, open-sided, roofed section extends off the south side of the building where work could be performed protected from the weather. The building is open to the public for viewing as part of the Metcalfe Museum.

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Feature 8. Contributing
Granary, built ca. 1940

GPS Coordinates from west side, at front door

N35* 45.639'
W99* 53.081'

PHOTO: 8

Twelve feet south of the pole barn workshop, the granary rests on three 4" x 8" pieces of lumber. Though the building is portable, at this time the door and other openings face west. The building measures west to east, 7' 8" and from north to south, 7'. The walls are constructed of corrugated metal, as is the single-slope roof. A nonstandard door, formed as a cutout of corrugated metal, opens from the right (south) side of the wall. Located on this same wall is an opening for loading grain by means of an auger. A lower opening is a chute for unloading grain; the chute is controlled by a plate, located above the chute, and slides over the opening. The south eave of the granary measures 6' 4" tall; the north eave is 8' 6". The inside of the granary is lined with a metal sheeting that bears a brick design.

Another construction indicative of the Metcalfe ingenuity, the granary is a fine example of utility and ease of operation. Grain is loaded via a swinging door that is located in the upper portion of a side wall as well as through a larger swing door that opens at ground level. The mid-section of the same wall features a lift-up door, behind which is a slide-gate that releases grain through a small chute. Built to be portable, the granary can be used where best needed, following for example, the movement of the portable brooder house. All functions of the granary are in good working order.

Feature 9. Contributing
Milk house, built ca. 1945

GPS Coordinates from east side, at front door

N35* 45.635'
W99* 53.083'

PHOTO: 9

Forty-eight feet south of the workshop is the milk house, a permanent structure build prior to 1950. Measuring 10' from north to south and 12' from west to east, the building is situated on a poured concrete foundation. The northeast corner of the inside floor has a drain built into the cement. The interior walls are constructed mostly of drainage tile and partially of stucco. The ceiling is tongue and groove wood. One window is located on each of three walls (south, west, north). Each measures 22" wide and 30" high. The windows are homemade, roughly cut/chipped to fit into metal frames with wire bent over each corner to contain the glass. The south wall glass

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pane is missing, but all frames are intact and original to the structure.

Dairy cattle played a substantial role in the subsistence lifestyle for this farm from its inception. In the late 1930s the Metcalfes expanded their milking process in an effort to increase their income. During the early 1940s and when Howard Metcalfe joined the military service, they hired a man to help with the farm and dairy duties. The design and functionality of the milk house again exhibits Metcalfe ingenuity and efficiency in the places where they worked. Entrance to the milk house is from the east; immediately to the left of the door is a waist-high "cooler." Water-tight, this cooler is where milk jugs were stored to keep them at proper temperatures. Groundwater was piped into the cooler directly from a windmill located just a few feet south and east of the milk house front door. The cooler filled with water via the gravity-flow pipe from the windmill. When the volume of water reached the desirable amount in the cooler, excess flowed via another gravity-flow pipe from the cooler directly to a stock tank located a few feet south and west of the milk house. Next to the cooler along the inside south wall is a worktable and cabinet. Along the north wall are nails used for hanging halters and cleaning mops (which still hang there today). In the northeast corner of the building, a large barrel covers a drain. Notes handwritten in pencil on the inside of the door indicate pertinent information for their cattle business, such as "Bessie the heifer bred June 24-1952." The milk house is in the original site of its construction. Though not in use today except as an exhibit, the milk house has the potential for being fully operational as it was in its original condition.

Feature 10. Contributing

Windmill, built ca. 1945

GPS Coordinates from windmill

N35* 45.631'
W99* 53.085'

PHOTO: 10

The windmill tower is located nine feet southeast from the southeast corner of the milk house. It is homemade and constructed with 2 ½" pipe. The ladder is made of oil-field succor rod. The counterweight is made from the metal wheel of an unidentified farm implement. A homemade jack serves as crank. The platform is made of steel mesh such as is used for parking military airplanes. The platform is 6' 6" square.

All indications are that this windmill is still operational. The pump outlet delivers to a gravity-flow pipe which leads to the milk house. From the milk house, excess water is delivered to the stock tank, making the three structures—windmill, milk house, stock tank—a self-contained, efficient supply of water for milk house and stock needs. The windmill is not in use now. It is available to the public for viewing as part of the Metcalfe Museum complex.

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Feature 11. Contributing

Stock tank, built ca. 1945

GPS Coordinates from the center of the stock tank

N35* 45.626'
W99* 53.095'

PHOTO: 11

The stock tank is twenty-five feet west and southwest of the southwest corner of the windmill. Its diameter is 16'. The wall of the stock tank, originally standing 2 ½' to 3' deep when in operation, is built of native sandstone and concrete mortar. The top rim is finished with drainage tiles—the same as used to make the wall of the milk house. Most of the stock tank wall has fallen, and the tank itself is now filled with dirt.

The stock tank water originated from the nearby windmill; windmill water first passed into the milk house where it was used to keep the milk cool. The water was then diverted to the stock tank. Enough of the original wall remains to make consideration of rebuilding a viable option, thus completing the utility of the windmill-milk house-stock tank operation.

Feature 12. Contributing

Cattle shed, built ca. 1945

GPS Coordinates from the center point of the south face

N35* 45.626'
W99* 53.094'

PHOTO: 12

The cattle shed abuts the cattle tank on the southeast side of the tank. It is a single slope, pole barn, measuring 11' from north to south and 20' from west to east. The south wall is open and has four poles for support. The three remaining sides are covered with corrugated metal, as is the roof.

This cattle shed is located directly behind the stock tank, being a gathering place for bringing cows up to the milk house area, and thus rounding out the functionality of the windmill-milk house-stock tank operation. This shed is now used for storage.

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Feature 13. Contributing
Brooder house, (portable) ca. 1940
GPS Coordinates

N35* 45.622' PHOTO: 13
W99* 53.075'

Presently located six feet southeast of the cattle shed (feature 12) and nineteen feet south of the windmill, this portable brooder house sits on railroad ties. Built with a single-slope roof, one roof edge is at a height of 6' 8" while the other is 5' 7". Its floor measures 6' 8" x 7'. Sides and roof are covered with corrugated metal. As the building sits now, the front door faces north; this door is on the right hand side, on the end of the building with the higher portion of slanted roof. A small window is located to the left of the doorway, beneath the shorter portion of the slanted roof. A stovepipe extends above the roof.

Purposely designed to be portable, such a brooder house is ideal for avoiding disease among the poultry. With the small stove inside, it is also of sufficient design to be used in the varying climate of western Oklahoma.

Feature 14. Contributing
Chicken house, built ca. 1945
GPS Coordinates from the front door,
south side of building

N35* 45.615' PHOTO: 14
W99* 53.061'

The chicken house is located seventy-five feet due east from the brooder house. It has a concrete foundation with sandstone, and a poured concrete floor. It measures approximately 12' from west to east and 10' from north to south. The walls are made of the same drainage tile as is found in the milk house. The exterior and interior walls are faced with stucco. There are two south and one west facing windows, now closed over with wooden panels for protection; there is also an east side window that still has its glass pane. There are no windows on the north side of the building. All the windows have their original framework. The door is situated between the two windows on the south side of the building. The roof is gabled west to east. Small windows are located near the apex of each gable on the west and east ends of the building. The roof is corrugated metal. This is the only outside building with a gutter.

The chicken house, like the milk house, is built with ingenious design. South-facing windows provided plenty of light to keep the flock laying eggs over the winter. It is the only outside building on the premises with gutters—and these are only on the south side of the building which constitutes the chicken yard. By keeping the ground dry the Metcalfes planned to keep their chickens as free of disease as possible. The building is nestled against a natural hill which offers protection from north winds. Large windows face south to allow sunlight into

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the building. Below the right side front window is a small door built into the wall allowing free mobility for poultry in and out of the building. To the right of the main entry door (located between the two windows) is a 5' x 6' pen. The walls of the pen are two feet high. Any chickens entering through the little door will end up within the confines of this pen. This also means that chickens cannot exit from the interior of the building unless they are inside the pen, thus making it possible to keep some poultry inside if need be. Within the confines of the pen, attached to the east wall in the south east corner is a 10-nest addition of commercial construction. Up against the north wall is a portable roosting rack. The ceiling is a straw loft covered with wallboard. The chicken house is located between the garden and the Main House, thus making it easy to drop off garden waste for the chickens to eat while the Metcalfes headed home after weeding. Keeping poultry was a major farm function for the Corsons/Metcalfes since the turn of the twentieth century. Daily journals kept by the Corsons/Metcalfes record numbers of chickens set to roost, numbers hatched, sold, died, etc.

Feature 15. Contributing

Irrigation pond and dike, built ca. 1940

GPS Coordinates from the center of the dike

N35* 45.606'

W99* 53.044'

Due west of the chicken house is an earthwork feature, still extant, in the form of a dike. Forming part of a semi-circle, the dike is 130 feet in length, beginning twenty-five feet southeast of the southeast corner of the chicken house and extending east to a wooded area. A fence bars cattle entry to the dam depression areas along the west, north, and east boundaries.

The Corsons/Metcalfes produced extensive gardens throughout their residency on this property. Journal recordings for 1895, for instance, report the following had all been planted and harvested: beets, lettuce, carrots, onions, peas, various herbs, more than 100 tomato plants, cantaloupes, radishes, sweet corn, and more than 80 sweet potato plants. As the years went on, journal records continued to account for large garden harvests followed by days of canning the produce. This irrigation pond and dike stands north and west of their garden area. At the time of the photos included here, late summer, there was no standing water within the pond though the dike has not been breached. Lack of standing water may be the result of drought conditions or possibly an unseen drainage system.

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Feature 16. Contributing

Quarry, near lumber mill, built ca. 1940

GPS Coordinates from the center of the quarry site

N35* 45.620'

PHOTO: 15

W99* 53.184'

Located north and northwest, ninety feet behind the lumber mill (feature 19), is an area 18' wide, cut into a hillside, where quarrying has occurred. This site is near a contributing structure, the cooling house remains, and is a logical site for quarrying rock used in the construction of this original cooling house. The quarry is also near the lumber mill, a practical location for later (prior to 1950) construction projects.

The date for the establishment of this quarry is based on the fact that rock was used for the construction of the Main House. The quarry may be much older considering that it is located near extant remains from earlier construction projects.

Feature 17. Contributing

Cooling house remains, ca. 1910

GPS Coordinates from northeast corner of remains

N35* 45.606'

PHOTO: 16

W99* 53.201'

This cooling house would have been one of the first outbuildings constructed by the Corsons. The floor is made of poured limestone slab. The walls consist of concrete poured in layers with rubble sandstone inserted for stability. The upper layers of the walls are mortared sandstone. The west to east wall measures 14'; the north to south wall is incomplete but the appearance is that this wall also measured 14'. Only portions of the north and east walls remain. From the inside floor to the top of the wall at the west end of the north wall measures 6'. How high the original walls went is undetermined.

At one time a retaining wall adjoined the east side of the building to hold water shored up with stone and tin. Released water possibly irrigated land below this area. This site is part of the complex of outbuildings from the stone house the Corson family moved into in 1897. The remains are overgrown in plum thicket, but can be viewed by a small divergence from the walking trail that is being developed at the museum site.

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Feature 18. Non-Contributing

Trash pit, built ca. 1960

GPS Coordinates from southern end of the trash pit N35* 45.604'
W99* 53.206'

The southern end of the trash pit is located thirty-three feet northwest of the cooling house remains (feature 17). It is 50+ feet in length. While likely established prior to 1970, the trash pit has been disturbed and added to in the late 1990s.

Feature 19. Contributing

Lumber mill, built 1939

GPS Coordinates from southeast corner N35* 45.610' PHOTO: 17
W99* 53.157'

From the southwest corner of the first pole barn (feature 4) to the lumber mill is a distance of 250'. The lumber mill is also located in a line west and slightly south, 300 feet from the stock tank. The building is of open-air construction with wooden poles for support. The roof, gabled north to south, is supported by trusses and covered with corrugated metal; 1" x 8" vertical boards cover the eaves. The building is oriented NE x SW and SE x NW. It measures 15' on its northeast by southwest sides and 17' on its southeast by northwest sides. The 15' sides include a lean-to structure.

Howard built the family's own lumber mill, which he named the Woodpecker Lumber Company, in 1939 according to journal records kept by the Metcalfes. The wood milled here by Howard Metcalfe was used as support within the extant structures described here as features; of special note is rough hewn wood, milled by Howard and used in the construction within the attic of the Main house.

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Feature 20. Contributing

Grave site, built 1920

GPS Coordinates taken at northwest corner of fenced area N35* 45.706' PHOTO: 18, 19
W99* 53.181'

The grave site is due west of the Main House. A concrete foundation forms the perimeter of this cemetery which measures 18' from west to east and 28' from north to south. Ornamental, web-wire fencing is set into the concrete foundation. Bent wire decorations ornament the upper portion of the fence. The gate has two posts; the upper portion of the gate is a more elaborate version of the bent-wire ornamentation that is featured on the rest of the fence. In the midsection of the cemetery is the grave site of Mary Ann Corson, Augusta Metcalfe's mother. Corson died in 1920. She is buried here with her headstone at the west end of the cemetery plot; the foot of her grave is at the east end. Concrete outlines the grave.

This grave site is testimony to the affection Augusta Metcalfe had for her mother. The two were the only adults in the family from 1904 until Howard Metcalfe (born 1906) grew to be a young man. Augusta Metcalfe took sole care of her mother who had been an invalid since 1907. For a cash poor family, the grave site represents a considerable expense. This cemetery is still in excellent repair though overgrown within the fence with lilacs and greenery. When Corson died, Augusta and Howard were still living in the old rock house. The rock house is just on the other side (west slope) of the hill from where Corson is buried (east slope).

Feature 21. Contributing

Quarry, built 1896

GPS Coordinates not recorded

This quarry is located thirty feet northeast of the old rock house site (feature 22). It is the site from which in 1896 Augusta Metcalfe's father, Edward Grundy Corson, quarried rock for the Corson family home.

When the family first settled in 1893, they built a picket house near the Washita River. The original site of the first house has not been established due to the effects of multiple floods. As a result of the flooding, the family built a rock house farther from the river and up on a hill. Corson began quarrying the rock in 1896; the family moved into their new house in 1897.

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Feature 22. Contributing
Old rock house, built 1896-1897
GPS Coordinates from center of floor area

N35* 45.691'
W99* 53.234'

In 1897 the Corson family (Augusta, and her parents) moved into the brand new rock house built by Augusta's father after their original homestead site had suffered through several flooding incidents. The remains of the old rock house are located on the west side of a hill top. The house foundation is a conglomerate of poured concrete and sandstone. The back wall is built into the west slope, overlooking the Washita area. The back section of the house, north to south, measures 28' the west to east measurement is 10'. There was possibly a doorway on the west side. A second section measuring 28' north to south and 12' west to east, is located on the immediate west wall of the first section. It is possible that E. G. Corson built the house in two sections, making the floor at two different levels and thereby avoiding excavating a good bit of dirt. The two sections are divided by a line of poured concrete. It appears that there was a door in the northwest corner, facing west. Most of the rockwork has fallen or been taken down. However, a section of the wall remains at the east side; the extant rock wall measures 3 1/2' at its highest point. Rocks for this house were quarried from a distance about thirty feet northeast of this site.

This old rock house has been a featured subject for many of Augusta Metcalfe's paintings. From the top of the hill in which it is built, by facing east one can see the complete Break O'Day complex as well as the Metcalfe Museum. Also from the top of this hill, the Corson cemetery is visible on the eastern slope.

Feature 23. Contributing
Cattle shed, salt box roof, ca. 1945
GPS Coordinates from center point of east wall

N35* 45.640'
W99* 53.073'

This cattle shed of salt-box roof design is located thirty-two feet east of the blacksmith barn (feature 7). It has a poured concrete foundation on three sides. The south side of the building, which measures 34', is open-faced. The north to south walls measure 12'; they are pole-supported and covered with tin.

Within this shed, the Metcalfes worked their cattle. An inner gate was used to head off cattle as they ran through the wide chute. Telephone poles provide extra support—another indication that cattle was worked in this area and thus required strong support poles. This shed is located at a point near the road; its location is

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good for working cattle to be loaded into a trailer and taken off the farm, or for new animals arriving on the farm as they unload from cattle trailers. The shed is fully functional today; it is used as part of the exhibit for the Metcalfe Museum.

Feature 24. Non-Contributing

Butler building, ca. 1980s or 1990s

GPS Coordinates taken from northeast corner

N35* 45.670'

PHOTO: 20

W99* 53.073'

The Butler building (a metal-framed, metal-sided shed) is located seven feet north and east of the carriage house (feature 27). Its measurement west to east is 22' and from north to south is 64'. A door is located in each north and south wall, and five garage doors are located along the east wall. The northwest corner of the Butler shed is 90' southeast of the southeast corner of the Main House. It is also 72' from the southwest corner of the Metcalfe Museum (feature 25).

Feature 25. Non-Contributing

Augusta I. C. Metcalfe Museum, 2000.

GPS Coordinates taken from front door, east side
of building

N35* 45.684'

PHOTO: 21

W99* 53.051'

The Metcalfe Museum is virtually brand new, opening at the turn of the 21st century. According to its mission statement, drafted in March 2000, the primary concern is to collect, preserve, study, and exhibit the artwork of Augusta Metcalfe. In addition, there is an emphasis for exhibits on domestic life during settlement and the contribution of women, illustrated by the Metcalfe residence and other farmstead buildings. The museum mission also addresses the study of agricultural techniques and practices beginning from the time of the region's settlement to the Dust Bowl.

The museum, though officially a "non-contributing" feature, nevertheless contributes to the preservation of all materials associated with Augusta Metcalfe. In addition, because the Break O'Day Farm is so far from services, those who come to see this proposed historical site are able to take advantage of modern restroom facilities. They are also introduced to Augusta Metcalfe via her work that is exhibited at the museum.

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Feature 26.Non-Contributing
Caretaker's house, ca 1980s
GPS Coordinates not recorded

PHOTO: 22

The caretaker's house is located north and east of the Break O'Day Farm and Metcalfe Museum. The curator of the Metcalfe Museum lives here as part of the employee benefit, and in return provides on-site security and maintenance of the buildings.

Feature 27.Non-Contributing
Carriage house, ca. 1960s
GPS Coordinates from the southeast corner

N35* 45.659'
W99* 53.075'

PHOTO: 23

This building is located 18' north of the blacksmith workshop. It was used as a place to store and repair carriages. It is constructed of homemade bricks, each measuring 16" x 8" x 8". The north to south wall measures 27' and the west to east wall is 30'. The roof has a west to east gable and is covered with corrugated metal. The south entrance is an inset doorway, a modification of the original structure. Some of the windows are original, but most have been replaced, as has a double-wide, barn door on the east side of the building. Because of changes made to the original structure and because of its date of construction, the carriage house is a non-contributing feature. It is used presently as an exhibit hall extension to the Metcalfe Museum.

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NARRATIVE STATEMENT OF SIGNIFICANCE

The Criterion under which this property is being nominated is (B) association with a person whose life is significant to our past. Augusta Isabella Corson Metcalfe (1881-1971) is known as the Sagebrush Painter, the Prairie Painter, and Oklahoma's Grandma Moses. She garnered fame from Oklahoma to New York for her paintings, likened in style to those of Western artist, Charles M. Russell. However, it was not until her later years that her art began to show remunerative returns. Her career as an artist, such as it was, spanned as long as her life. Having died in 1971, Criteria Consideration "g" needs to be met. It is felt that as the bulk of her work happened prior to the mid 1950s, and that her importance as a regional folk artist is now noted, that the "exceptional significance" standard applies.

As a young woman in her early twenties, and as a single mother, supporting her own invalid mother, Metcalfe attempted to earn cash and goods through her work as an illustrator—in addition to all her duties of managing and working the farm and ranch. Though *Sportsmen's Review* and *Sturm's Magazine* published her illustrations in the 1910s, she did not earn enough cash to support her mother and her son. For the next three decades, she continued to paint, selling her work for \$25-\$50 each painting, or trading them for items needed for her family. Of necessity she concentrated most of her efforts on the day-to-day needs of Break O'Day Farm.

Break O'Day Farm is located in an area where numerous historical events occurred within a twenty-mile radius, marking the farm and ranch site as the center of a historic region. Six miles due north from the farm are the Antelope Hills where the conquistadors of Juan de Oñate camped over three hundred years ago and where the Battle of Antelope Hills occurred. About one-half the distance from Break O'Day Farm to the Antelope Hills, and cutting a perpendicular east-west line across, lays the old California Road, surveyed by Captain Randolph B. Marcy and his engineers in the 1850s; historical markers note his nearby route. The Western Cattle Trail passed within a few miles of the farm; as a result, Augusta Metcalfe's brothers worked for various cattle men and cattle companies in the vicinity as young men. Fifteen miles straight southeast of the homestead is the site of the 1868 Battle of the Washita, where Black Kettle's Cheyenne families lost their lives. Augusta Metcalfe often painted scenes of battle, landscapes, horses, and cattle from the Antelope Hills and Washita areas. In 1911 Oklahoma historian Joseph B. Thoburn corresponded with Metcalfe regarding suggestions for scenes to be painted and discussing the factual nature of the events she depicted.¹

¹ Joseph B. Thoburn (1866-1941) was an Oklahoma civic leader and an Oklahoma historian; in 1903 he held the position of secretary of Oklahoma Territorial Board of Agriculture and he served on the Oklahoma Historical Society Board of Directors; in 1908 he published *The History of Oklahoma*, the first state-adopted history textbook, and later he was instrumental in founding and then editing the *Chronicles of Oklahoma*. Letters from Augusta I. C. Metcalfe to Joseph B. Thoburn, 14 July, 5 September 1911, Metcalfe Collection; Joseph B. Thoburn, Vertical Files, Research Library, Oklahoma Historical Society, Oklahoma City, Oklahoma; www.ok-history.mus.ok.us/enc/thbrn.htm.

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Thoburn, as well as other men and women of prominence, encouraged Metcalfe to exhibit her work as much as possible, which she did via many state fairs in Oklahoma and Texas.² She won several first place ribbons (including two blue ribbons in 1909, one in 1910, and two more in 1911), and though farming and ranching occupied most of her time, strangers as well as the Durham community residents admired her artistic talent. As a result of the popularity of her paintings, Stella Norval, superintendent of the art department at the state fare, connected Metcalfe with admirers; some became paying customers.³

The *Oklahoma Farmer-Stockman*, October 5, 1911, raved about Metcalfe's six paintings then on display at the third annual Oklahoma State Fair. The author admired her both for her skills about the ranch and for her talent and her dedication to her art in commentary emblematic of the Country Life Movement. The author, using Metcalfe as an example, encouraged all women to "reach out for themselves and rise above the daily grind of household duty to seek for the beautiful and claim some of it for our own."⁴

Metcalfe did not restrict herself to painting on canvas. In 1912 she received recognition from Thomas A. Edison for a painting made on a grain of corn (of her own raising) depicting her mother, sitting under a tree, listening to a phonograph. Edison thanked her for her gift of the miniature painting and expressed admiration for her talent.⁵ She later painted a portrait of General Douglas MacArthur on a china plate, which she then had fired. She mailed her gift to him, as she had done with her gift for Edison. MacArthur in return sent her a large autographed photograph.⁶ Though sending unsolicited gifts was something she seemed to enjoy, Metcalfe also worked at earning cash or goods for her work. In 1912 she illustrated advertisements for the International Press Bureau and for Professor Jesse Beery of Ohio (which she bartered for a series of lessons on horsemanship). In another instance, she exchanged paintings for a pair of Indestructible Hameless collars, valued at \$12.00, from

2 Letter from Augusta I. C. Metcalfe to Joseph B. Thoburn, 14 July, 5 September 1911. In the July letter, Metcalfe mentions County Superintendent T. C. Moore, who encouraged her to compete in the state fair exhibits. The September letter includes comments about Thoburn's "friend, Mr. Classon," from whom it appears that some publicity support was possible. This friend would have been Anton Classen, a close friend of Thoburn's. Both men worked to establish Oklahoma City University, and in the 1910s Anton Classen owned the Oklahoma Railway Company. In addition to other civic contributions, Classen is famous for planting thousands of trees and ornamentals in an effort to beautify Oklahoma City. http://johns_views.tripod.com/train1.htm; www.okcps.org/sch/hs/nwchs.htm; www.ok-history.mus.ok.us/enc/thbrn.htm.

3 Letter from Augusta I. C. Metcalfe to Stella Norval, 23 October 1911, Letter from Augusta I. C. Metcalfe to Mrs. H. E. Hopkins, 23 October 1911, Metcalfe Collection.

4 "Lighten Woman's Burden," *Oklahoma Farmer-Stockman*, 5 October 1911.

5 Letter from Augusta I. C. Metcalfe to Thomas A. Edison, 15 April 1912, Metcalfe Collection; Letter from Thomas A. Edison to Augusta I. C. Metcalfe, 23 April 1912, Metcalfe Collection.

6 Letter from Douglas McArthur, autographed photo, n.d., Metcalfe Collection.

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their manufacturer.⁷ She also earned cash painting stationery and postcards—her journals contain records of the designs used and the number of pages painted in a given month. Metcalfe sold paintings for \$10 to \$25, mostly through the local general stores with their prices determined by size rather than content.⁸ Though she was able to garner a moderate amount of cash and goods in her early years of painting, it was not until the 1940s that she truly gained recognition.

In the mid-1940s the Durham Willing Workers Club decided she should have more publicity, and so featured Metcalfe's paintings in her first exhibit in a local venue.⁹ A short time later, on April 26, 1947, Metcalfe appeared as a guest on the Edd Lemons "Saturday Farm Fair" program, a feature of WKY (Oklahoma) television.¹⁰

In 1949 Metcalfe participated in the annual Old Settlers Day parade, wearing a sunbonnet, gingham dress, and riding a sidesaddle, as she had done for decades. By chance, Oklahoma journalist Roy P. Stewart was in the crowd. His inquiry about the woman riding sidesaddle led to a lifelong friendship with Metcalfe, and was instrumental in extending her fame from Durham, OK, to New York. He described Metcalfe's art in the April 10, 1949, "Features" section of the *Daily Oklahoman*:

She does oil paintings of ranch, animal life and scenic vistas, and they are of such quality as to command a ready sale at good prices whenever she wants to sell....[Between] ranch and housekeeping chores [she] does the deft, colorful oils that have attracted widespread attention through western Oklahoma. Favorite subjects for her brush are the quarterhorse, the cowboy, the steer and the rugged land.

Stewart went on to describe several of her paintings, including one which

might well be called "Where the Dust Bowl Began," [which] shows a dispirited man sitting under a small tree, watching his wife chop wood for the stove which sends lazy smoke up from a half-dugout. A water barrel is in the wagon, some clothing flaps from a small wire corral fence; a horse nibbles at a clump of grass while a mule, which in typical fashion already has slipped his bridle, moves toward a fresh spot of buffalo grass,

7 Letter from Augusta I. C. Metcalfe to Professor Jesse Beery, 8 May 1912; Letter from Augusta I. C. Metcalfe to Fred E. Pond, 8 May 1912; Letter from Augusta I. C. Metcalfe to International Press Bureau, 18 June 1912, Metcalfe Collection.

8 Various entries made in bookkeeping format at the backs of the Metcalfe Journals, n.p., Metcalfe Collection.

9 "The History of the Durham Willing Workers Club," found in *Durham Roots II*, ed. Karen Harmon (Elk City, Oklahoma: Davis Printing Company, Inc., 1991), 245, 248.

10 "Local Woman Featured in WKY Broadcast," unknown newspaper, 1 May 1947, Metcalfe Collection. This clipping, void of identification is one of the mementoes kept by Augusta Metcalfe and now located at the Metcalfe Museum.

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the collar and hames from his "go-ahead" harness riding against his ears. The scarce vegetation, the lack of water, the man's indolence, all portray hopefuls who helped turn dry, loose soil of some western Oklahoma sections into a semi-desert.

He describes a second painting as such:

Another painting shows a broad sweep of space near the Antelope hills where sunset streaks across outcropping red stone. The four-horse hitch from a wagon have nose bags on with their daily grain ration; harness lies across the wagon tongue. With its table-like lid put down, the grub box is open. One man is rolling biscuits, another stoops over a mesquite fire with a skillet. The single riding horse stands with head down, tied to nothing, one leg bent in ease.

From yet a third painting, Stewart derives this description:

Against a bleak and beautiful sweep of broken hills, cattle come down toward a holding place for the approaching night, milling around at the urging of punchers who have been trying to settle them down. But at the moment in the picture, one rider has seen a steer break away and start to run, so he puts his horse into a quick run to head him off and turn him back to the herd before more of them get the running idea. In the background smoke rises where the chuckwagon has stopped.

In his evaluation of her talent, Stewart wrote,

It is those details, drawn by hands that knew the same work which they now paint, that make Mrs. Metcalfe's paintings seem real. They have that air of authenticity which makes the best native American art.¹¹

Stewart had an eye and an appreciation for Metcalfe's work, but his articles drew the attention of a woman who was schooled in art and more critical. Prompted by Stewart's reviews, Nan Sheets, acclaimed artist and director of the Oklahoma City Art Center visited Metcalfe's home to see her paintings and promptly became a fan of her work, even exhibiting her paintings at the Oklahoma City Art Center in a solo exhibition, as well as other venues.¹² On May 22, 1949, Sheets wrote in her regular art column for the *Daily Oklahoman*,

¹¹ "Prairie Painter," [subtitle on following pages] "Sagebrush Painter," *Features, Daily Oklahoman*, 19 April 1949, Western History Collection, University of Oklahoma, Norman, Oklahoma.

¹² Among her many contributions to the Oklahoma art world, Nan Sheets directed the WPA Art Project, opened her own gallery, and "devoted much of her time to successful painting and to the encouragement of young artists." Metcalfe (though not young) was one of the

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The paintings by Augusta J.[sic] Corson Metcalfe, which are on display at the Oklahoma Art center are attracting wide-spread attention. This isn't difficult to understand because it is most unusual for a self-taught artist, working alone and entirely away from any contact whatsoever with other artists, or the outside world, to be able to produce paintings with the art quality found in the work of this artist.

After describing reproductions of Metcalfe's work in Stewart's article, Sheets went on to say,

The reproductions told us that she could never be classed as a Primitive painter, like the much publicized and exploited 'Grandma Moses.' Her work was much too good. We could see that she understood perspective, had excellent drawing, and seemed to be expressing the region in which she lived in a most intelligent manner.... Unlike most painters who work alone and are untaught, she has never copied a picture. She learned to draw by carrying a sketch pad with her while riding the range and making sketches of horses, cattle and even the surrounding countryside. She knows the anatomy of a horse, how it places its feet when running, walking, or at rest.... she has never studied perspective and yet she has as perfect perspective in her pictures as has the best trained artist. She also has an excellent color sense and even technique. We would say that her weak point is in not having an understanding of the elements of design. She usually achieves a pleasing composition. This is done instinctively; it is her own good taste, and not training, which guides her hand.... We have tried to find a logical explanation for Mrs. Metcalfe's ability to produce paintings of merit, although handicapped by the conditions we have mentioned, while many trained painters never achieve this goal.¹³

More publicity and recognition for Metcalfe appeared after Stewart and Sheets's promotions, including a pictorial feature of Metcalfe's art in the July 1950 issue of *LIFE Magazine*, entitled "Cowhand and the Lady."¹⁴ Numerous awards and exhibits and publications followed. In the 1950s her paintings (commissioned for \$250) hung in the office of then-governor Raymond Gary.¹⁵ Over the years several of her illustrations appeared in magazines, and in 1957, nine ink sketches were published in *Hang Onto the Willows*, a biographical work about a

artists Sheets sponsored. Edward Everett Dale and Gene Aldrich, *History of Oklahoma*, (Edmond, OK: Thompson Book and Supply Co., 3rd ed.), 599; Doris Ostrander Dawdy, "Metcalfe, Augusta Isabella Corson," found in *Artists of the American West, Vol II*, copy located in Columbus Public Library, Columbus, Ohio.

13 "Art," *Daily Oklahoman*, 22 May 1949, Western History Collection, University of Oklahoma, Norman, Oklahoma.

14 "Cowhand and the Lady," *LIFE Magazine*, 17 July 1950, Augusta Metcalfe vertical file, Research Library, Oklahoma Historical Society, Oklahoma.

15 Letter from Governor Raymond Gary to Augusta Metcalfe, 21 October 1955, Correspondence folder, Metcalfe Collection.

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country doctor.¹⁶ In 1957 her work entered the New York art scene. Richard V. Goetz of the Goetz Studio wrote to Metcalfe that as a result of her exhibited work, one of her paintings had been chosen to appear at the Philbrook Art Center (Tulsa, OK), and two more paintings were sent for exhibition at the Grand Central Art Gallery (New York).¹⁷

The year 1957 was very busy for Metcalfe, and in another *Oklahoma Today* article (Winter 1957-58) Stewart once again praised her work:

As Charley Russell was the pictorial historian of his days and his times in Montana, so Mrs. Metcalfe has put on canvas bits of our own saga, which has many points in common not only with settlement of the southwest, but with all range life in the greater west—combining one of the most colorful epochs in our American historical heritage.¹⁸

Other people agreed with Stewart's conclusions that she was "one of the great western artists of all time." In December of 1958 Grand Central Art Galleries in New York encouraged her to submit work for a calendar they would produce of prize-winning paintings; University of Wyoming, Library of Laramie archivist Gene M. Gressley requested by letter that Metcalfe contribute paintings, papers, and letters for the nationally recognized Western Americana collection.¹⁹

Metcalfe's work began to command premium prices; among other sales in 1959 for single paintings in the \$250 to \$500 range, two pieces, "Pulling Bog" and "Free for All" sold out of the New York Art Gallery, which garnered \$666.66 for Metcalfe after the Gallery's commission. As noted on a ledger page at the back of Metcalfe's 1959 journal, she earned \$2761.66 for her paintings that year.²⁰

As Metcalfe neared her eightieth year, the folks of Durham and the state of Oklahoma rewarded Metcalfe, known by then as the Prairie Painter, Sagebrush Artist, and Oklahoma's Grandma Moses. In special celebration of her accomplishments, the Willing Workers commissioned Metcalfe's portrait and presented it in formal recognition at the Cheyenne Black Kettle Museum, April 19, 1959. (The Black Kettle Museum still displays the portrait.)

16 Ernestine Gravley, *Hang Onto the Willows, Memorial Edition* (San Antonio, Texas: The Naylor Company, Book Publishers of the Southwest, 1968), vii, 17, 22-23, 25. Original sketches use for illustrating the original copyrighted book of 1957 are on display at the Break O'Day Farm and Metcalfe Museum.

17 Letter from Richard V. Goetz to Augusta Metcalfe, 13 November 1957, Correspondence folder, Metcalfe Collection.

18 Roy P. Stewart, "Augusta J.[sic] Corson Metcalfe: Sagebrush Artist," *Oklahoma Today*, VIII, No. 7 (Winter 1957-58):16-22.

19 Letter from George T. Nelson to Augusta Metcalfe, 19 November 1958, Correspondence folder, Metcalfe Collection; Grand Central Art Galleries receipt dated 9 December 1958, Exhibit folder, Metcalfe Collection; Letter from Gene Gressley to Augusta Metcalfe, 6 March 1959, Correspondence folder, Metcalfe Collection.

20 Augusta Metcalfe Journal, 1959, 151-52.

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State dignitaries attended the event, which coincided with the celebration of the sixty-seventh anniversary of the opening of the Cheyenne and Arapaho country to white settlement and the one-month anniversary of the (then new) museum. The state poet presented a poem written in Metcalfe's honor.²¹

She was rewarded in additional ways for her art work, including having her life story featured in a thirty-minute WKY documentary entitled *Prairie Painter* that won the film of the year award presented by the Western History Association in 1964.²²

In 1967 Metcalfe donated three paintings to be reissued as print reproductions and to be sold to benefit the Oklahoma Arts Center. Sales of the three prints, "Homestead," "Fighting a Prairie Fire," and "The Country Doctor," earned more than \$5000 for the Center in the first month of sales.²³

On November 18, 1968, among eight inductees, including (only two women and) Oklahoma Supreme Court Chief Justice Floyd L. Jackson, "Artist Augusta I. C. Metcalfe" joined the ranks of the Oklahoma Hall of Fame (established in 1927). The Honorable Alfred P. Murrah, Chief Judge, United States Court of Appeals for the Tenth Circuit presented Augusta with her commemorative certificate.²⁴

Metcalfe, who did not acquire fame until her later years, enjoyed living in her ranching and farming world as much as participating in the art circle, wearing a sunbonnet or pillbox hat as the occasion required. When in her late eighties, her eyesight deteriorated, and she had to give up painting. She died of natural causes on May 9, 1971; her death certificate lists her usual occupation as "Artist." Metcalfe is buried at the Silent Home Cemetery, just a few miles from the homestead where she lived nearly seventy years.²⁵

In the weeks following Metcalfe's death, her paintings began to sell for \$1000 and more, including a purchase made by Oklahoma Arts and Humanities of "The Shaw Roundup," 48 1/2" x 26", oil on wood, for \$2500.²⁶ "The Shaw Roundup" belongs to the (Oklahoma) State Art Collection, and will appear in an exhibit from January 10

21 "Artist's Portrait Hangs in Black Kettle Museum," 23 April 1959, unknown source, Publications folder, Metcalfe Collection; Augusta Metcalfe Journal, 15 March 1959.

22 "Pioneer Painter," produced by WKY-TV, writer/editor Gene Allen, cameraman/editor, Cliff Adkins, sponsored by Champlin Oil, 1963, Oklahoma City, Oklahoma, available in video at Motion Picture and Broadcast Archives, Oklahoma Historical Society; Interview with Gene Allen by author, November 2002, University of Central Oklahoma, Edmond, Oklahoma.

23 "State Art Center Selling Metcalfe Prints for Fund Raising Project," Arts and Amusements, *Sunday Oklahoman*, 3 September 1967, Augusta Metcalfe vertical file, Philbrook Museum of Art, Tulsa, Oklahoma.

24 "Eight to Be Inducted Into State's Hall of Fame," *The Sunday Oklahoman*, 17 November 1968, Western History Collection, University of Oklahoma, Norman, Oklahoma.

25 Certificate of Death, Augusta I. C. Metcalfe, State Department of Health, State of Oklahoma, Oklahoma City, Oklahoma.

26 Purchase Agreement between Oklahoma Arts and Humanities and Howard Metcalfe, Receipts folder, Metcalfe Collection.

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to March 15, 2005, in the Capitol Governor's Gallery. Posthumously (in 1983), the National Cowgirl Hall of Fame (founded in 1975) made Metcalfe an honoree, adding her name to a distinguished list of accomplished women such as Georgia O'Keeffe, Patsy Cline, and Angie Debo; Metcalfe's side-saddle is now on display in the National Cowgirl Hall of Fame, Ft. Worth, TX.²⁷

In subsequent publications about Metcalfe, people of prominence and expertise have written about her artistic contributions as a primitive, naïve, folk artist in the realms of American and Western art. Her work has found distinction and celebration within the folk and memory art communities. She retains a popular constituency within Oklahoma evident today by the hundreds of hours donated monthly by board members for the Metcalfe Museum, newly constructed on Break O'Day Farm premises (and entered within this nomination as a feature), and by the museum staff who continue to promote her work through special exhibits and painting classes. Metcalfe is popular not only with the folk artist community, but with the historical community as well. The following publications and communications are further evidence of her notability.²⁸

Biographical sketches of Metcalfe appear in *Artists of the American West; An Encyclopedia of Women Artists of the American West; Oklahoma Almanac, Forty-Sixth Edition, Revised, 1997-1998; Davenport's Art Reference 2004; Who Was Who in American Art, 1564-1975: 400 Years of Artists in America; An Encyclopedia of Women Artists; the Dictionary of Women Artists: An International Dictionary of Women Artists Born Before 1900; Artists Bluebook: 32,000 North American Artists 2004* and more, including the upcoming *Encyclopedia of Oklahoma* (scheduled for 2007 publication). In addition, author Glenda Carlile published her biographical piece about Metcalfe as the first chapter of *Petticoats, Politics, and Pirouettes: Oklahoma Women, 1900-1950*. In the Spring/Summer 2002 issue of *Oklahoma Heritage*, a nine-page article written by Suzanne Kelley and entitled, "Augusta Metcalfe: Oklahoma's Memory Artist Remembered," features a biography with art reproductions; Metcalfe's art appears on both the front and back covers.

Oklahoma artist and then director of the Oklahoma Territorial Museum in Guthrie, Oklahoma, Frederick A. Olds wrote in 1974 for the *Chronicles of Oklahoma*, an essay entitled "Historians and Art: An Oklahoma Case Study." Olds' thesis maintained that historians should draw on artistic materials, from cave drawings to contemporary art, to provide information about the era represented in the art. Though he dwelt mostly with cave drawings and Indian skin paintings, he also spent much time describing the value of the paintings by Charles Marion Russell and Frederick Remington and a variety of other professionals representative of the Hudson River School, including Charles Catlin and Alfred Jacob Miller. Of all the painters he mentioned, Olds spoke of only one "primitive" artist, and that was Augusta Metcalfe. He wrote,

27 National Cowgirl Museum and Hall of Fame nomination form for Augusta Metcalfe, 1983, available at National Cowgirl Museum and Hall of Fame, Ft. Worth, TX.

28 See Bibliography for an extensive list of publications about Augusta Metcalfe.

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One such painter of note... was Augusta Metcalf[e], a pioneer woman living in Indian Territory—what later was to become western Oklahoma.... Only a participant in this type of life could reflect her time so accurately. Those who shared such experiences recognized in Metcalf[e]'s paintings life as they knew it. Fighting a prairie fire, seeing a frontier wedding and herding cattle were some of the subjects she depicted. These portrayals visually conveyed the way people in the short grass country endured the ravages of nature and yet survived. ... She... captur[ed] the spirit of a hard land and a hard people, left paintings, untrained though they be, which are invaluable as historical documents.²⁹

Contemporary historians admire Metcalfe's work as well. A watercolor that Metcalfe painted and gifted to Oklahoma historian Muriel Wright now hangs in Oklahoma Historical Society Director Bob Blackburn's office. In 1998 Metcalfe's work traveled across the state of Oklahoma as a feature of the TRACKS traveling humanities exhibits sponsored by the Oklahoma Humanities Council and the National Endowment for the Humanities. The TRACKS exhibit is entitled, "Augusta Metcalfe: Oklahoma Through the Eyes of a Pioneer." Joni L. Kinsey, art historian and author of "Cultivating the Grasslands: Women Painters in the Great Plains" and *Plain Pictures: Images of the American Prairie*, conducted the research and prepared the text for the exhibit.³⁰

Al Turner, Dean of the School of Humanities and Social Science at East Central Oklahoma in Ada, presented his remarks about Metcalfe at the 2002 dedication of the Augusta I. C. Metcalfe Museum. He said, according to the outline he used in the presentation, that he saw (speaking of Metcalfe's work) "art that depicted the real people—real scenes—real events (seen up close)—a rich kind of historical document, as well as visually pleasing... I saw the work of an important Oklahoma primitive artist—maybe even better appreciated as a folk artist." An Elk City newspaper article later reported (15 April 2002) that Turner confided to the audience that he had received a "recent letter from another state [that] chided him gently, saying that Metcalfe was more than a sagebrush artist, that her style was not primitive, but was fine art, and that her work is better recognized outside Oklahoma than inside the state." Dr. Turner defined Augusta Metcalfe as being in the mainstream of historical western art, insisting her work bears comparison more to the art of Charlie Russell than Grandma Moses.³¹ Jack Haley, president of the Board of Oklahoma Historical Society, also spoke at the dedication. His remarks included: "The paintings document a time Augusta witnessed and lived through. She was a person who had a

29 Frederick A. Olds, "Historians and Art: An Oklahoma Study Case," *Chronicles of Oklahoma* 52 (Summer 1974): 196-205.

30 Letter from Stacy O'Daniel [Oklahoma Museums Association Program Coordinator] to Tom Young [Philbrook Museum of Art], 15 January 1998; Joni L. Kinsey, "Cultivating the Grasslands: Women Painters in the Great Plains," found in *Independent Spirits: Women Painters of the American West*, ed. Patricia Trenton (Berkeley: University of California Press, 1995); Joni L. Kinsey, *Plain Pictures: Images of the American Prairie* (Washington: Published for the University of Iowa Museum of Art by the Smithsonian Institution Press, 1996).

31 Copy of Al Turner's speaking notes, received by author 20 February 2004.

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natural talent and who also knew and understood the land where she lived.”³² In 2003 Suzanne Kelley, a student of history, completed her master’s thesis entitled, “Augusta I. C. Metcalfe: ‘Prairie Painter’ of Memory Art,” at the University of Central Oklahoma. Much of her thesis serves as the resource for this narrative and represents the first book-length biographical examination of Metcalfe.³³

Two prominent Oklahoma historians found Metcalfe’s work to be of special note. Arrel M. Gibson, in *Oklahoma, A Students’ Guide to Localized History*, wrote in 1965: “Art is a sign of cultural advance, and Oklahomans have both produced and collected art...Prominent and popular artists include Charles Banks Wilson, Joe Beeler, and Augusta Metcalfe.”³⁴ In a more recent evaluation, Dr. Kenny L. Brown, chair of the Department of History and Geography at the University of Central Oklahoma, provided these comments in a 2003 interview about Metcalfe:

Augusta Metcalfe’s corpus of work represents the most important collection of folk art in Oklahoma history. Her commercial illustrations and paintings of daily life alone would have made her notable. Her memory art, however, sets her apart from all other folk artists in Oklahoma’s past. She painted both typical and significant events of daily life in the Washita valley, leaving a collection of paintings and illustrations as important as any of the southern plains.³⁵

Contemporary art critics concur. Oklahoma Arts Council Executive Director Betty Price, Capitol Galleries Curator Scott Cowen, and Oklahoma Arts Council Visual Director Karen Sharp worked diligently to choose artists for the spring 2005 Capitol Governor’s Gallery exhibit. According to Sharp in recent correspondence,

Part of the decision to exhibit her [Metcalfe’s] work is that we do take it seriously. She was one of the few, and arguably the best, artists to depict the western part of the state/territory through visual art. As you know, she has been compared to Grandma Moses, but August[a] was drawn to art as a young person and never stopped, unlike Grandma Moses who came to her visual art’s expression later in life. We take Metcalfe seriously.³⁶

32 “Metcalfe Art Gallery Keeps Oklahoma History Alive,” *Elk City (Oklahoma) Daily News*, 15 April 2002.

33 Suzanne Kelley, “Augusta I. C. Metcalfe: ‘Prairie Painter’ of Memory Art,” master’s thesis, University of Central Oklahoma, 2003.

34 Arrel M. Gibson, *Oklahoma, A Students’ Guide to Localized History*, Localized History Series, Clifford L. Lord, ed., Bureau of Publications, Columbia University, New York, 1965.

35 Kenny L. Brown, interview with author, February 2003.

36 Karen Sharp, e-mail correspondence with author, January 13, 2005.

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The exhibit text appearing with the Capitol Governor's Gallery exhibit, also written by Sharp, further supports contemporary criticism of Metcalfe's work:

Augusta Metcalfe never went to school and never formally studied art. ...Unlike Grandma Moses, to whom she is often compared as a 'primitive' artist, she self-started her art career as a young child. Sometimes called the Sage Brush Artist, her paintings and drawings record the prairie land, the animals, the pioneer people of that land and their activities in a way and volume no other artist accomplished....She was held up as an example of the true pioneer spirit and as a beacon for bringing art into life in spite of arduous daily toil, as "she painted the period which land use planners now say should never have happened. From her observations and memory, she put on canvas the arrival of the pioneers, the breaking of the soil, the damming of streams, the raising of homes, the beginnings of culture and society."³⁷

David Cunningham, director of the Break O'Day Farm and Metcalfe Museum, prepared comments as well for the Governor's Gallery exhibit. He notes "whereas Moses only became a serious painter in the late 1930s when she was almost seventy, Metcalfe was producing art and struggling to build a career from the time she was in her teens." Cunningham argues that "her best works are her pen and ink and other drawings produced in her late teens and twenties." He adds "at the same time, she was also systematically illustrating family letters and envelopes with finely detailed pen and ink drawings and watercolors."³⁸ Metcalfe kept up the tradition of illustrating her correspondence even through the 1940s and 1950s.³⁹ Cunningham concludes, "Although she had no formal training as an artist, she produced many critically recognized artworks and recorded the history of western Oklahoma for generations to come."⁴⁰

Cunningham actively takes part in increasing present-day generations' knowledge about Augusta Metcalfe. As director of the museum, he reports recent activities held in the Metcalfe Museum gallery during 2004 that promote remembrance of Metcalfe's talents, including a mural painting workshop by Elisabeth McCool (graduate of London's Central School of Art); the First Annual Artists Roundup and Benefit Art Auction; and

³⁷ Copy from text of exhibit, provided by Karen Sharp, edited by AnnDee Lee. The internal quote appears to be from a review published by The Oklahoma Publishing Company, not dated.

³⁸ Karen Sharp, e-mail correspondence with author, January 18, 2005.

³⁹ See front cover and pages 16, 18, and 21 of Kelley, "Augusta Metcalfe: Oklahoma's Memory Artist Remembered," *Oklahoma: Magazine of the Oklahoma Heritage Association* for examples.

⁴⁰ Karen Sharp, e-mail correspondence with author, January 18, 2005.

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the First Augusta Metcalfe Memorial Art Competition.⁴¹ During June, July, and August 2003, the gallery sponsored a special invitational exhibit entitled, "Coming Home," which featured twenty-five paintings on loan from private collections.⁴² While it is unknown just how many Metcalfe paintings are held in personal collections, in June of 2004 at least one person became a proud new owner of one. John Mockett of Carmel, California, purchased at auction, "Battle at the Washita," Metcalfe's 1911 painting in which she collaborated with Joseph Thoburn for details (as discussed earlier). Though Mockett, an art collector, had never previously heard of Metcalfe, he was drawn to this particular painting because he discerned that "the old West still existed for her [Metcalfe]." He lamented that contemporary painters do not provide the "atmosphere" and the "psychology" of someone who has experienced, as Metcalfe did, life in the "old West."⁴³ This element of personal life experience that Mockett admires in Metcalfe's work draws many aficionados to Metcalfe's memory paintings.

Augusta Metcalfe's family moved from Kansas to the Oklahoma Panhandle when she was about five years old. In 1893, when she was twelve years old, they relocated to the western Oklahoma portion of the Oklahoma Territory, where Augusta lived for the rest of her life on what was later named the Break O'Day Farm. In all those years, she lived a life representative of the pioneers of the region. As a young girl, she rode horses and tended cattle for others. She worked in the family's fields and kitchen. She married there, had a child, and after only two years of marriage, found herself a single parent when her husband deserted his family. From then on she reared her son and was the sole caretaker and provider for her invalid, widowed mother. She plowed and harvested gardens; bartered, sold, and canned the produce; and kept horses and cattle. Though for many years her art took second place to responsibility, she eventually received the reputation as an artist that she had so long desired. In a brief biography of Metcalfe, appearing on the back of a 1977 exhibit tour program for the National Cowboy Hall of Fame Museum, is this summary of Augusta's life:

Augusta Metcalfe gave more to life than she took from it. In a lonely land, she was good company, courageous, optimistic, scarcely daunted by vicissitude. As cow country folks used to say, she would do to ride the river with....Ranch life, the working of cattle, horses, frontier times, pioneering people and the scenes and backgrounds of their lives, their work and play, these she painted, and she painted them superlatively. She preserved an era and a place by portrayal on canvas.⁴⁴

⁴¹ David Cunningham, e-mail correspondence with author, November 19, 2004.

⁴² "Coming Home," Summer Exhibit at the Break O'Day Farm and Metcalfe Museum, Exhibit brochure prepared by Suzanne Kelley, 2003.

⁴³ John Mockett, phone conversation with author, December 15, 2004.

⁴⁴ "a Past to Remember.... a Future to Mold," National Cowboy Hall of Fame program for self-guided tour, 2 May 1977, Exhibits folder, Metcalfe Collection.

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Augusta Isabella Corson Metcalfe experienced a long, full life in the western Oklahoma region she called home. Always a farmer and rancher, she is remembered and admired foremost as an artist. A modern museum facility built in her honor is now located at her homestead, representative of the preservation of "an era and a place" and a woman significant to our past.

The Break O'Day Farm is significant under Criterion B for its association with the artist Augusta Corson Metcalfe. A self-trained artist, Metcalfe has achieved some notoriety for her depictions of life on the great plains in the early years of the 20th century. Her farm, dubbed "Break O'Day," served as her studio and as the backdrop for much of her work. As such, it is the place best associated with the artist, whose career spanned seven decades. Metcalfe documented pioneer life on the Great Plains, without overt romanticism. Her work provides a look at the day-to-day life and even struggles of life in the newly opened territory. Metcalfe created art until the waning years of her life, providing a glimpse of the maturation of life on the Great Plains, but the bulk of her work represents the early and middle years of the century. It is only recently, though, that she has gained acclaim through scholarly research. She has been recognized by her contemporaries and by scholars as an artist of note in the west. As such, Criteria Consideration "g" applies in evaluating the significance of this noted artist.

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**Pioneer Painter.* Produced by WKY-TV, writer/editor Gene Allen, cameraman/editor, Cliff Adkins, sponsored by Champlin Oil, 1963, Oklahoma City, Oklahoma.

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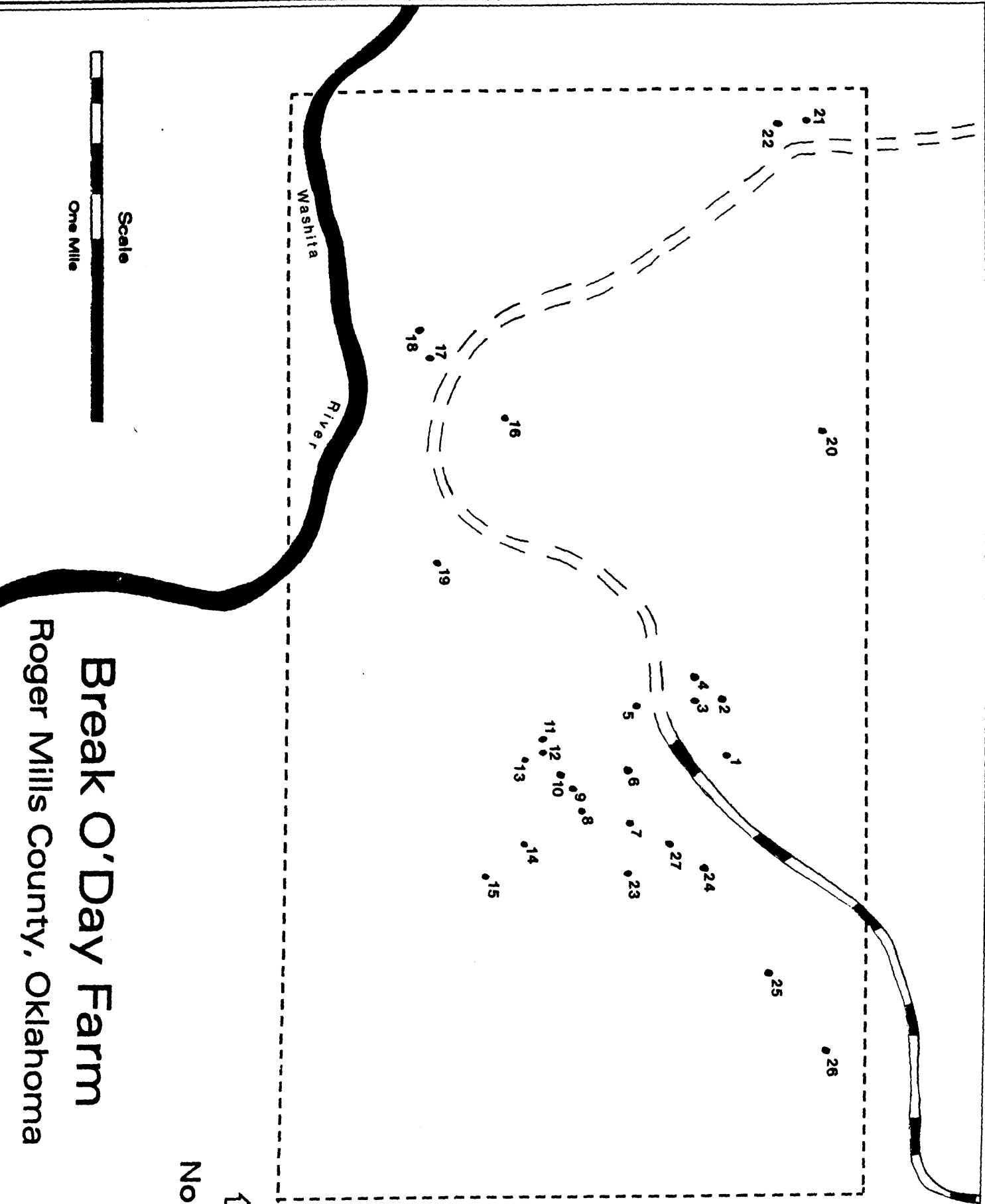
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Verbal Boundary Description

N/2 SW/4 Section 20, T15N, R25W

Boundary Justification

This 80 acre tract, a portion of the original Corson homestead, comprises all buildings, ruins, quarries, gardens, and home activity areas of the Corson & Metcalfe occupants. Here is where Augusta Metcalfe lived and worked and where she composed most of her art.



Break O'Day Farm

Roger Mills County, Oklahoma

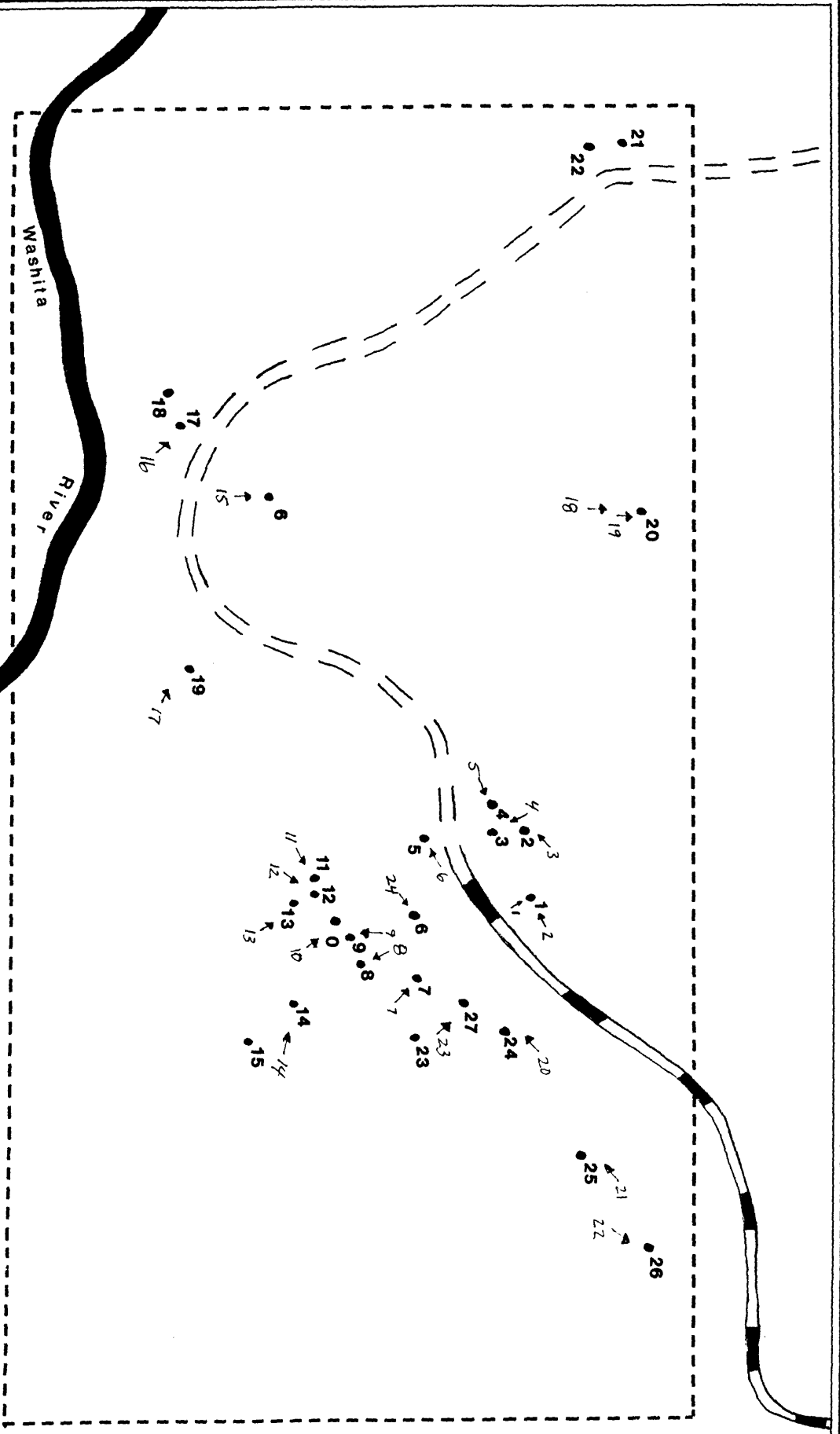


Photo Key
North

Break O'Day Farm

Roger Mills County, Oklahoma



Aug 16, 1914 (Antelope)
11/11/14